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ABSTRACT

Line, shape, color and texture have always been the universal components of visual expression. Together these elements form a visual language. This packet is designed to be used as part of the Thematic Tour "First Look" offered by the Georgia Department of Education. The material explores some of the ways people use pictorial language; feelings, ideas, experiences, and beliefs can all be communicated by visual means. In art, both a sender and a receiver are required for completeness of communication. This resource encourages students to be sensitive receivers of the art message by fostering their looking skills. Two lessons are included in the packet along with a selection of classroom activities. The first lesson introduces vocabulary of basic concepts. Worksheet activities reinforce those lesson objectives. The second lesson is a guided discussion of eight slides from the High Museum's collection. Exercises are given for applying knowledge about lines, shapes, colors, and textures to the process of actively looking at works of art. These lessons are designed to be used before a visit to the High Museum, but also are appropriate for independent use. (MM)

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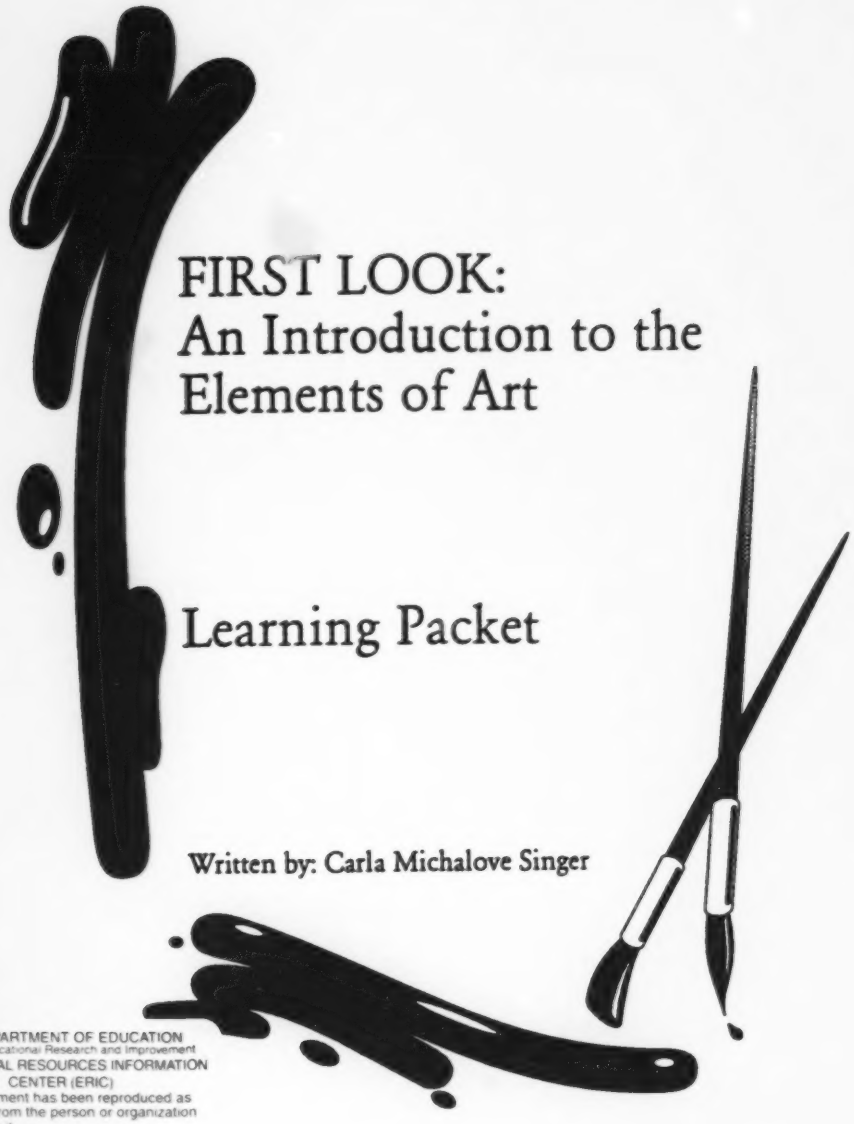

FIRST LOOK:
An Introduction to the Elements of Art

Learning Packet

Written by: Carla Michalove Singer

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This learning packet is designed to be used as part of the Thematic Tour "First Look" offered by the Department of Education.

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INTRODUCTION

At least since the first prehistoric "artists" scratched in sand with sticks, people of every culture have found pictures to be an essential form of human communication. Sticks ultimately evolved into brushes, sand into the more permanent walls of caves, and the medium into crushed rocks mixed with fat. Since its primitive beginnings, the materials and techniques of art have become more sophisticated. The subjects and purposes to which they are applied have multiplied in various times and places.

But whether we're looking at the ancient and mysterious cave paintings at Altamira or the works at last week's gallery opening, the fundamental elements remain the same. Line, shape, color, and texture have always been the universal components of visual expression. Together these elements form a visual language, one we see rather than speak or write.

In this packet and the First Look tour at the High Museum, we will explore some of the ways people use pictorial language. Feelings, ideas, experiences, and beliefs can all be communicated by visual means. In art, as in any form of communication, both a sender and a receiver are required for completeness. Our goal is to assist your students in becoming more sensitive receivers of the art message by fostering their looking skills.

As our theme suggests, we hope that students and teachers will find this to be only the first of many looks at the fascinating world of art.

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TO THE TEACHER

There are two lessons included in this packet, as well as a selection of classroom activities. The first classroom lesson introduces the vocabulary and basic concepts of our First Look tour. The worksheet activities, which are intended to reinforce the major concepts and vocabulary, should be conducted along with the discussion as indicated.

The second lesson is a guided discussion of eight slides from the High Museum's collection. This will give the students practice in applying what they know about lines, shapes, colors and textures to the process of actively looking at works of art. The lessons should be presented in sequence before the visit to the High Museum.

Any related collecting or sorting activities will give the children valuable reinforcement of their looking skills. You might even develop collections of curved and straight-edged things, rough and smooth textures, or red, yellow, and blue objects into a classroom museum complete with explanatory labels.

It is very easy to link the elements of art to applications in language arts, science, and mathematics. You will find a couple of suggestions for language arts activities in Lesson 1. The main idea is that visual art is a way of exploring and expressing the human experience of the world as are poetry, physics, and geometry.

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LESSON I – THE ELEMENTS OF ART

Please reproduce the master included in your packet so that each child will have a worksheet (see Page 8) to follow along with the activities. Each student will also need scissors and a few crayons. We encourage you to draw lines and shapes on the chalkboard or a chart as the discussion proceeds, so that the children can see as well as hear about lines, shapes, and colors.

Other materials mentioned include pipecleaners (or pieces of string or yarn), mirrors, jars of water, and tempera paints or food coloring. A grab-bag of objects with a variety of textures would be useful, although you can find many textures on the people and things in the classroom.

This text is intended to serve as a basis for discussion, not as a fixed script. Please feel free to adapt it to the level and vocabulary of your students. It may be presented as one lesson, or broken up into separate segments for very short discussions at different days or times.

CLASSROOM ACTIVITIES:

LINE

What can lines tell us? Three of the things they can tell us are about movement, about the edges of things, and about feelings. When artists paint pictures, they start with an idea. Then they usually begin their picture by drawing lines, just like you probably do. The lines are very important for the feeling of a painting. So artists make a big decision when they choose the kinds of lines to use in a picture.

1. Touch the point of a crayon to your worksheet, then pick it straight up. You have made a dot. Make a bunch of dots in a row.

2. Now, touch the crayon to the paper and move it. What appears on your paper? A line! Every kind of line begins with a movement. This is why the artist Paul Klee once described drawing as "taking a line for a walk." Invite the students to put the following lines on their paper:

   - A mountain-climbing line
   - A tooth-brushing line
   - A walking-downstairs line
   - A kite-flying line
   - A resting-in-bed line
   - An ice-skating line
   - A floating-on-the-ocean line
   - A roller-coaster line

3. Lines can show us the edges of things. Look around the classroom to find some lines. [Give the children a chance to name some lines] You will probably notice that one place we see lines very clearly is where one thing stops and another starts; for example, where the chalkboard ends and the wall begins. How do we use this idea in maps? [Lines indicate where one country or state ends and another begins] Draw a picture of one simple thing in your classroom, using only one line to show the shape. Ask your friend to guess what you drew.

4. Lines can also tell us about feelings. Look at the two faces on your worksheet. Which one is happy; which, sad? Make your own face happy, sad, angry. Feel which way the lines of your face go or look at a mirror. You can see this better if you look at a friend.

5. Sit in your desk like you're just too tired to even be at school and you really need to be home sleeping. Now jump up next to your desk and stand like you're getting reading to run a race. You can feel the different kinds of lines your body makes: soft and drooping or tense and upright.

SHAPE

1. Inside or outside? Take a pipecleaner or a piece of string and lay it out straight. Does the line have an inside or outside? Now, move it so the two ends meet. Perhaps you made a circle or an oval. Can you put your finger on the inside? Shape can be the space inside a line.

2. Draw a line on your paper that starts moving, goes around somewhere, and then comes back to the place it started. Look at the shape you made. Does it have a name?

   Everything in the world has a shape. Some shapes have names and some don't. Some shapes are made of straight lines and have corners, like rectangles, squares and triangles. It is easy to find straight-edged shapes in buildings.

3. Draw some shapes with corners.

   Think about waves in the water or clouds in the sky. Move your hands the way waves move. These lines are not straight; they are curved. Curved lines can go around and around to make spirals, like a snail shell, or they can slide up and down the bumps of mountains. You need shapes with curved lines to draw a face.

4. Draw some shapes with curved edges.

   Look outside your window, or at a picture of the outdoors. Do the things in nature, like leaves, trees, rocks and clouds have straight lines? [The edges of leaves are curved, but the lines on them, the veins, might be straight.]

   When you look outside on a sunny day, you might see trees, buildings and cars. Above and between the trees, signs, houses and cars, you can see the blue sky. The space around and between things has shape. If we look at a cup with a handle, we see the shape of the cup and handle. In art, we call this the positive shape. We also see the shape of the space inside the handle. In art, we call this negative space.

8. Lay a pair of scissors (or a protractor, hole punch, etc.) on your paper. Trace around the whole shape, on all the sides. When you pick up the scissors, you will see the shape of the scissors. Color the round shapes inside the handles. These have been made in the space around the scissors, the negative shapes.

   When artists [and you, too!] make pictures they draw or paint two kinds of shapes. They make the positive shapes of their subject, say a flower or a dog. But they also are making the negative shapes around their subject. The artist must decide what color to paint the dog or the flower. And they also have to decide what to do with the negative shapes.

TEXTURE

Just as everything in the world has a shape, everything has a texture. Texture is the way things feel. Touch your desk. How does it feel? [hard, smooth, cool] Now feel your hair. How does it feel? [soft, silky, fuzzy]

1. If you have gathered a bag of "feelies" to touch, this is a good time to let each child take one and describe how his/her object feels. Otherwise, you might ask the children to look around the room and name some textures. In either case, it would be helpful to write a list of texture words on a chart or the board. These words can be used in a language arts activity in which the children create a class poem by contributing one line each. Begin each line with "As soft as..." or "As rough as..." etc.

2. Lay your paper over something that has a rough or bumpy texture. If the bottom of your shoe (or your friend's) has a pattern, that would be good. Peel

some of the paper off one of your crayons, so that the crayon will make a mark if you lay it down flat on the paper. Hold the paper in place and rub the crayon back and forth, pushing the crayon down flat [this will not work if the children stand up the crayon and use the point]. This is called a texture rubbing.

3. Have you ever noticed how babies explore the world by touching and even tasting everything they can reach? You did that when you were a baby, too. You probably even tasted crayons! Babies and young children are like busy little scientists trying things out. By the time you started school, you had touched so many things that now you can tell how something will feel just by looking at it. You know if you look at a fluffy cotton ball that it will feel soft, even without touching it.

   Many times when artists paint a picture, they will try to show you the way things feel. But they have to show the texture so that they tell your eyes, not your hands.

COLOR

1. Cover the windows in your room and turn off the lights. Where there is no light, we cannot see. Light is what lets us see the world. If you take a walk in the dark at night, you may have some interesting experiences, but you will not see a lot of colors. At night everything looks kind of gray. Light gives color to the things we look at.

2. Just like shapes, many colors have names. What are some colors you can think of? Ask the children who are wearing red to stand in front of the class in a line. Are all the colors we call red the same? Some people might be wearing dark red and some light red; some, orangey-red and some, purpley-red. The names of colors include a family of relatives. It's like the people in your family who may have the same last name but they don't all look exactly the same.

3. The same language arts experience mentioned in the texture section can be used to make a class poem about a color. Begin each line with "As red as..." Insist that each child come up with something new to add.

4. When we look at colors, we might get a certain feeling. Sometimes when people are very sad, we say they feel "blue". There's even a kind of music about people's troubles called "The Blues." Sometimes when people are very angry, they say "I got so mad, I could see red!" Many people think of yellow as a happy color. But when it comes to colors and feelings, not everyone is the same. When we look at paintings, we may get a feeling from them. Some paintings make us happy, others make us feel sad or worried. Artists use colors to help give us these feelings.

   From the crayons you have at your desk, pick the one you think is the happiest color. Put three shapes of that color on your paper. [These need to be at least two inches] Now, color lightly on top of one shape with another crayon. Did it change your color? Would you call the new color by a different name? Use a third crayon to color over one of the other shapes. Leave one shape plain.

5. We can change colors by mixing them with other colors. All colors can be mixed from three colors: red, yellow and blue. Put a little yellow paint in a jar of water and shake it up. Add a little red paint and shake. What color do red and yellow make? Now put a little yellow in a jar of clean water and add blue. Shake to make green. [You can also do this with color paddles or with colored cellophane glued into tagboard frames.] From red, yellow, and blue [plus black and white] we can mix every color. Because these are the first colors, they are called primary (first).

   When you learn to write, you learn the letters. From the letters you make words. From the words you build sentences. Using sentences you can tell a whole story. When an artist paints a picture, he or she is telling a kind of story. Instead of words, artists use lines, shapes, textures and colors that are put together in different ways.

   When you learn to read, you can read the stories someone else has written. As you learn more about how artists use lines, shapes, textures and colors, you will be learning how to "read" works of art. Soon the class will have a chance to practice this way of looking at art with some pictures from the High Museum of Art.

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WORKSHEET FOR LESSON 1

1. A Dot:

   A row of dots:

2. Lines:

3. Lines that make a shape in the classroom:

4. ☺ ☹

5. A Shape:

6. Shapes with straight lines and corners:

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7. Shapes with curved edges:

8. The shape of scissors:

9. A texture rubbing:

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LESSON 2 – SLIDE NARRATION AND DISCUSSION

Slide #1: Richard Estes (American, born 1935)
SUPREME HARDWARE STORE, 1973

What is this a picture of? [A city block] Does it look like it could be something besides a painting? [A photograph] What makes it look like a photograph? [The careful detail] Do you think the artist did a good job of showing us what the place looks like? You probably wouldn't be surprised to learn that the artist, Richard Estes, uses a camera to take photographs of his subjects. He copies the photograph by painting very carefully to make his picture look just right.

Think about this place: name some of the things you see [Encourage many children to contribute. Do your best to push them to notice and describe as many as possible.] Do you think the things in the picture come from nature or were made by people? [They are all man-made] Now notice the kinds of lines the artist used. [Allow several of the children to take turns pointing out the lines.] What is the main kind of line in the painting–straight or curved? [Straight, with corners]

If you could turn this painting "on" what kind of sounds would you hear? [To adults it seems silent, but the children will probably name city sounds. This is based on their experience with places that look like this. If they do, ask if they can find the source of such a sound in the painting.]

You might think that something is missing from this picture. What? [People] What time of day do you think it is? Would you want to walk by yourself into this painting? Why or why not? What do you think Richard Estes is telling us about the city? [It's lonely, unfriendly, forbidding, uninviting; it's colorful, full of lots of things; any answer is o.k. and different children may have different responses. This is your opportunity to point out that one of the wonderful things about art is that there is no one right answer.]

Slide #2: Charles Ephraim Burchfield (American, 1893-1967)
MIDNIGHT, 1917

This is another painting of a place. What kind of place is it [The country/ woods/mountains] Name the things you see. Notice the kinds of lines this artist used. [Again, allow some of the children to point out lines.] Are they mostly straight

or curved? [Curved] Is there anything in the painting that might have been made by people? [The top of a house] What kind of lines are used for it? [Straight] Do you think this artist, Charles Burchfield, is trying to make his painting look just like a photograph? Why not? There are lots of lines here that look almost scribbled. Do you think he painted as slowly and carefully as Richard Estes?

What time of day is it in this painting? The sky gives you a hint. [The white star shining in the black sky] Charles Burchfield named this painting "Midnight", a time when some people would be afraid to go out walking. Is there anything in the painting that looks a little scary? Would you want to go walking alone into the black shapes at the bottom of the picture? Do you see a shape that looks like a witch's hat?

What kind of sounds might you hear at midnight in a place like this? [owls, crickets, frogs, etc.] Make some of these sounds. Can you see anything that would make a sound?

Have you ever been so scared you started shaking? How does Burchfield show us that feeling in "Midnight"? [The shaky, spooky lines]

Slide #3: William Michael Harnett (American, 1848-1892)
STILL LIFE: HELMET, BOOKS, TRUMPET, AND SHEET MUSIC, 1883
10 1/4 x 13 3/4

The subjects of the first two slides we looked at were places. What do you think the subject of this picture is? [things] A painting that has things as the main subject is called a "still-life", and that is the name of this painting by William Harnett.

What things do you see? What kind of room do you think they would be in? Do any of the things look like they're falling? What kind of lines does Harnett use to make them look like they're moving [diagonal, or leaning, lines] Can you tell what is written on the paper falling over the edge of the desk? [Music] Do you think Harnett's way of working was nervous and shaky, like Burchfield, or slow and careful, like Estes? [The latter] Why?

What shapes can you find in this still-life? [lots of rectangles, many of which are tilted, ovals in the mask, cylinders in the horn and the rolled papers] Harnett does not use a lot of different shapes, mostly rectangles. How does he make a picture with so many rectangles interesting? [He presents them from many different angles and in different colors; he contrasts the shiny, cylindrical trumpet]

Slide #4: Mattie Lou O'Kelley (American, born 1908)
SPRING VEGETABLE SCENE, 1968

William Harnett went to art school in America and Germany. Here is a still life by an artist who taught herself to paint. Mattie Lou O'Kelley was from a little town in Georgia. She got serious about painting when she was sixty years old and couldn't go to work any more. She is what some people call a "folk artist."

What about this still life is like the Harnett? [Its subject is things on a table] What is different about this painting? [The kinds of things, the colors, etc.] What room do you think it's in?

What are the main shapes? Which things are shapes with straight lines and corners [tablecloth checks, basket] Which are roundish shapes from nature? [berries, potatoes, peas]. Here's a tricky question: What round shapes are covered but if you look closely you can see they're there? [Peas in pod]

What are the main colors? [red, green, some yellow]. Close your eyes for a minute. What is the first color you see when you open your eyes and look at the slide? [theoretically red, but accept any without correction] Red and green are an exciting color combination. Remember the Harnett painting? The few colors he used were dark. Mattie Lou O'Kelley used bright, cheerful colors for her still life.

Colors are one of the main ways artists share their feelings about the subjects they choose. Colors can tell us a lot about a painting, but not everything. Sometimes artists give their works of art names, or titles, that tell us something important. Before we look at the next slide, I'm going to tell you the name of the work of art it shows: "Apples & Oranges". I want you to imagine what it will look like.

Slide #5: Judy Pfaff (American, born England, 1946)
APPLES AND ORANGES, 1986

Does this work by Judy Pfaff look at all like the one you imagined? All the other slides we looked at were flat pictures, but this one looks like it's jumping off the wall!

What in this reminds you of apples? [red, green and yellow circles, letter A, round shapes] What reminds you of oranges? [orange circles and spheres, letters O and G, oranges are green before they turn orange] There's an expression, "Don't go mixing apples and oranges." It means you shouldn't mix things that don't go together. Are

there any things here that don't go together? [things that are flat & things 3D; letters with balls and hoops, etc.]

Judy Pfaff's work is hanging on the wall like a painting, but it is not flat. Some parts even seem to be trying to run away. Which ones? Do you think the feeling is serious or silly? One first grader who saw it said it looked like a party. Does it look like a party to you? Why? [colors, shapes, excitement] Imagine the sounds that go with Apples & Oranges. Make some of those sounds.

Slide #6: Romare Bearden (American, 1914-1988)
NOAH, THIRD DAY, 1972

We've seen that colors can add a lot of excitement to a picture. But if you think about it, we haven't looked at any pictures that really tell a story. Romare Bearden got his idea for this picture from reading the Bible. It tells part of a story you may know. Look at the clues in the picture and see if you can figure it out. [Noah and the Ark, animals in pairs, waters, etc.] What part of the picture has the most exciting colors? [the water] Which part seems closest to you? What kinds of lines and shapes do you see in the water at the bottom of the picture? [curved lines of water and fish shapes]

Water is important in the story of Noah, but what part of the story is he showing us? Is it raining? The animals are already on the Ark. What is Noah doing? [releasing dove] Does anyone know when in the story Noah does that? [After the floodwaters recede, he sends out a dove to see if there is any dry land. When the dove returns with an olive branch in her bill, he knows that the trees are once again above water] If you were telling the story of Noah in a picture, which part would you make the most important?

Noah is not very big in this picture. How does Bearden use color to get us to notice Noah? [He makes his clothes red, the color we notice first, as in the O'Kelley]

Slide #7: William Bradford (American, 1830-1892)
COAST OF LABRADOR, 1866

Here is another picture in which the subject is water. How are the colors in this painting by William Bradford different from the bright colors in the Noah picture? [These are soft, silvery blues, grays and yellows]. Do you think this work of art is exciting or peaceful? Why? You might notice that William Bradford uses a color to draw our attention to the man in the boat. What color is it? [red]

People often think of red as a warm color. What about the other colors in the picture? Do you think you would need a coat if you were to walk into this place? Because Bradford used such cool colors, you're probably not surprised to learn that Labrador, the place in the picture, is very far north–as far north as Alaska.

Romare Bearden outlined the things in his picture of Noah, making them look flat. But this painting seems to move back into space. What part of the painting looks farthest away? What looks closest? How many boats do you see? Which boat seems farther from us? Why? [Encourage the children to look at the relative size of the two boats. They can measure with their fingers. The smaller boat looks farther away.] Artists know that things that are smaller look farther away in a picture.

Let's look at the textures, the way things feel, in 'Coast of Labrador'. What different textures do you see? [Sand, water, rocks, buildings, wooden ship, canvas sails] Do you think Bradford did a good job of showing how we can touch with our eyes when we look at paintings? Which part of the picture would feel the softest to touch? The roughest?

Slide #8: Lucas Cranach the Elder (German, 1472-1553)
PORTRAIT OF DUKE HENRY THE DEVOUT OF SAXONY, 1528

Artists have been interested in showing textures for a long time. This painting was made almost 500 years ago when the artist Lucas Cranach painted it. Which textures has he been careful to show us? What part of the painting would you like to touch?

Today we have looked at paintings of things and places. Some of the pictures had people in them, but none of the people were very big. What is the subject of this picture? [a man] We call a painting of one special person a "portrait". You've probably had your portrait made, but not by a painter. Nowadays we can have a portrait made very quickly by using a camera. But this man had to sit still for a very long time while the artist painted him.

What do you know about the man from looking at the painting? Is he young or old? Rich or poor? In a hot place or a cold one? How can you tell? Does he look like a nice man, someone who likes kids?

When an artist begins to make a work of art, he or she has a lot to think about. What subject? What kinds of lines? Which colors? What sort of shapes and textures? When you tell a story, you like someone to listen. Artists like people to look at their paintings and think. You might not know it, but you are very important to the works of art. Because they are made for people to look at–people like you!

When you come to the High Museum, you will see many works of art. You might even see some of the ones we looked at today. And you will have work to do. When we look at a work of art, we don't just use our eyes. We have to use our brains, too. We look and we think about what we see. And after we take a first look, we might come back for many more.

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GLOSSARY

Acrylic: A painting medium that uses pigment in a synthetic base (made with acrylic thermal-plastic resins).

Cool color: Blue, green or blue-violet. Psychologically, cool colors are calming, unemphatic, depressive; optically, they generally appear to recede.

Line: The mark made by a moving point. Lines are used in art to define space and to create a silhouette or contour. It has the properties of direction and quality.

Medium: The substance in which an artist works; in painting, the vehicle (usually liquid) that carries the pigment.

Oil Paint: Pigment ground with oil.

Pigment: Finely powdered coloring matter mixed or ground with various vehicles to form paint, crayon, etc.

Primary colors: The colors from which all other colors can be made; in pigment: blue, red, and yellow.

Realism: The representation of things according to their appearance in visible nature. Trompe l'oeil (trohmp-LOY): Literally means "eye-fooling." A form of illusionistic painting that attempts to represent an object as if it exists in three dimensions at the surface of the painting.

Warm color: Red, orange or yellow. Psychologically, warm colors tend to be exciting, emphatic, and affirmative; optically they generally seem to advance or project.

Watercolor: A painting technique using pigment, prepared with gum, mixed with water, and applied to an absorbent surface. The painting is transparent, with the white of the paper furnishing the lights.

Source: *Gardner's Art Through the Ages.*

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APPENDIX

MORE ABOUT THE SLIDES

Slide #1: Richard Estes, SUPREME HARDWARE STORE
Oil and acrylic on canvas, 40 x 60"
Gift of Virginia Carroll Crawford, 1978

"Photo-realist Richard Estes describes his work straightforwardly: 'For the past twenty years I've lived in a man-made environment and I've simply painted where I've been.... You look around and paint what you see. That's what most painters have done.' Estes, however, modifies the cityscape by painting only its outward appearances–its buildings and sidewalks–and almost always eliminates people....Estes, working from photographs, paints the urban environment, freezes a portion of it, and makes us confront its visual complexities, its reflections and visual cacophony. His polished technique de-emphasizes the artist's individual touch and stresses the impersonal and anonymous character of the large city. Estes makes detailed acrylic sketches from photographs, then painstakingly finishes the work in oils." *Selected Works in the High Museum*, p. 62.

Slide #2: Charles Burchfield, MIDNIGHT, 1917
Watercolor on paper, 22 x 18 inches
Purchase with J.J. Haverty Memorial Fund

Charles Burchfield was raised in Salem, Ohio. He started painting in his teens. From 1912 to 1916 he studied at the Cleveland Institute of Art. After a brief, unsuccessful experience in New York City, he returned to Salem and began his artistic career there. He left Salem in 1918 to serve in the army. "His Salem pictures combine a fascination with nature–the woods and streams around the town–with an obsessive, macabre quality reflecting a profound psychological disturbance; he saw visions of evil faces in flowers, heard strange sounds, and attempted to translate sound–both the normal sounds of nature and the others as well–into pictorial form." *Britannica Encyclopedia of American Art*, p. 96.

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Slide #3 : William Harnett, STILL LIFE: HELMET, BOOKS, TRUMPET, AND SHEET MUSIC
Oil on wood panel, 10 1/4 x 13 3/4 inches
Gift of Mr. and Mrs. James M. Dyer and Mr. and Mrs. Truman Bragg in memory of Mrs. Mary Newcomb Bull and Robert Scott Newcomb, 1964.

"Harnett continued the tradition of realism in American art established by James and Raphaelle Peale at the beginning of the nineteenth century. Trompe l'oeil ('fool the eye') paintings of astonishing realistic illusion were Harnett's specialty. He began his career as a silver engraver, learning to work with great technical control. After several years at the Pennsylvania Academy of the Fine Arts and the National Academy, Harnett went to Europe for further study. This still life was painted in Munich, where he had become acquainted first-hand with seventeenth-century Dutch painting. The carefully composed panel shows a battered trumpet, worn sheet music, a bust of Dante, and dog-eared leather-bound books–objects that might have been found in an educated gentleman's study." *Selected Works in the High Museum*, p. 45.

Slide #4: Mattie Lou O'Kelley, SPRING VEGETABLE SCENE, 1968
Oil on canvas, 17 3/8 x 23 inches, Museum purchase

Mattie Lou O'Kelley was a self-taught artist from Maysville, Georgia. At age sixty, in poor health and unable to work, she ordered paints and brushes from the Sears, Roebuck catalog and began painting regularly. Her paintings were discovered by Dr. Robert Bishop, Director of the Museum of American Folk Art, and now hang in collections in the U.S. and abroad. Where were they discovered? At the museum shop of the High Museum!

Slide #5: Judy Pfaff, APPLES AND ORANGES, 1986
Plastic laminate, painted steel, wood, 113 x 142 x 72 inches
Purchase with funds from the 20th Century Art Acquisition Fund, 1989

Judy Pfaff is a sculptor and educator. She received her B.F.A from Washington University in St. Louis and M.F.A. from Yale, where she has taught sculpture. During the 1970s and 80s, she produced numerous installations, sculptural works specific to a particular site and usually temporary. In 1983 she received a Guggenheim Fellowship.

In an interview in The New York Times on May 16, 1986, Ms. Pfaff talked about her (then) newest work. Douglas C. McGill, the interviewer, describes these as "11 wall sculptures, each one a profusion of wildly painted grids and squiggles, sprockets and trivets, woks and words and bowls of plastic fruit." Referring to her work as a reaction

to the cooly intellectual Minimalism of the 60's and 70's, Ms Pfaff stated, "I see my work as hot rather than cold, fat rather than lean, accessible rather than hard to get at."

Slide #6: Romare Bearden, NOAH, THIRD DAY
Collage and acrylic on board, 40 1/2" x 35 1/2inches
Gift of Peter Rindskopf and purchase

Romare Bearden was an African-American born in Charlotte, N.C. He received his B.S. from NYU and studied painting with George Grosz at the Art Student League. He pursued studies in advanced mathematics at Columbia University, as well as art history and philosophy at the Sorbonne in Paris. A caseworker in the New York City Department of Social Services for a total of 21 years, he interrupted his social work for travel in Europe and North Africa and devoted several years to song writing. Bearden's art work, mostly collages, express his interest in jazz, Cubist and African art, and the African-American experience in America. He spent 1968 in Atlanta as an Artist-in-Residence at Spelman College.

Slide #7: William Bradford, COAST OF LABRADOR
Oil on canvas, 20 x 30 inches
Gift of Mr. and Mrs. Frank L. Burns, West Palm Beach, Fla. 1977

Bradford was a nineteenth century American landscape and marine painter specializing in Arctic views. His early work includes mostly ship portraits and harbor scenes near New Bedford, Mass. The detailed style in which these are painted shows the influence of Fitz Hugh Lane. In the 1860s, Bradford made numerous trips to Labrador and the Arctic. There he produced many sketches and photographs of icebergs. His work was popular both in America and in England. In 1873, he published a book 'The Arctic Regions'. Bradford continued to travel widely through the following decades, returning to his New York studio to paint his finished works. "The brilliance of the Arctic sun rising in the North and reflected in the shimmering atmosphere and water reveals Bradford as a notable representative of the American Luminist movement." *American Landscape Paintings from the High Museum*, p. 16.

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Slide #8: Lucas Cranach, PORTRAIT OF DUKE HENRY THE DEVOUT OF SAXONY, 1528
Oil on panel, 22 1/2" x 15 1/4 inches
Gift of Mrs. Irma N. Strauss in memory of her husband, Jesse Isadore Strauss

Cranach [pronounce KRAH-nahk] was one of the leading German painters of the sixteenth century. He was famous for his woodcuts and his paintings, especially his portraits. From 1505 to the end of his life, he served as court painter to the Elector of Saxony. He produced altarpieces, decorations for the palaces, and portraits of the Elector, his family and his successors. This is one of three images Cranach painted of Duke Henry the Devout of Saxony (1473-1541).